

Kompositionen und Bearbeitungen

für
zwei Pianoforte zu vier Händen.

*Asantsewsky, M.	Mark
Op. 12. Fest-Polonaise	3.—
*Bach, J. S.	
Aria mit 30 Veränderungen. (Die Goldbergschen Variationen) [Rheinberger]	11.—
Beethoven, L. v.	
*6 Quartette [Emil Moos].	
Op. 95. <i>Fm</i>	6.—
Op. 127. <i>Es</i>	8.—
Op. 130. <i>B</i>	8.—
Op. 131. <i>Cism</i>	8.—
Op. 132. <i>Am</i>	8.—
Op. 135. <i>F</i>	5.—
Symphonien [Horn].	
No. 1. Op. 21. <i>C</i>	2.—
No. 2. Op. 36. <i>D</i>	3.—
No. 3. Op. 55. <i>Es</i> (Eroica)	4.—
No. 4. Op. 60. <i>B</i>	3.—
No. 5. Op. 67. <i>Cm</i>	3.—
No. 6. Op. 68. <i>F</i> (Pastorale)	4.—
No. 7. Op. 92. <i>A</i>	4.—
No. 8. Op. 93. <i>F</i>	3.—
No. 9. Op. 125. <i>Dm</i>	6.—
Chopin, Fr.	
Op. 46. Konzert-Allegro [Mikuli]	2.—
Op. 73. Rondo. <i>C</i>	1.50
Gade, Niels W.	
Op. 5. Symphonie No. 1. <i>Cm</i> [Horn]	10.—
Op. 7. Im Hochland. Schottische Ouverture [Horn]	4.—
Op. 20. Symphonie No. 4. <i>B</i> [Horn]	7.50
Goetz, H.	
Op. 9. Symphonie. <i>F</i> [Jadassohn]	10.—
Op. 15. Frühlings-Ouverture [Horn]	4.—
Gouvy, Th.	
Op. 78. Divertissement	4.—
Haynes, B.	
Op. 6. Praeludium und Fuge	3.—
Horn, Ed.	
Op. 5. Duo. <i>F</i>	5.50
Jadassohn, S.	
*Op. 82. Chaconne	3.50
Kalkbrenner, Fr.	
Op. 125. Grand Concerto. <i>C</i>	6.50
Op. 128. Grand Duo	3.75
Marche	1.—

Kretschmer, E.	Mark
Eriksang und Krönungsmarsch aus der Oper „Die Folkunger“ [Parlow]	3.—
Löw, J.	
Op. 344. Ungarische Rhapsodie	2.—
Mendelssohn-Bartholdy, F.	
Op. 63. 6 zweistimmige Lieder [Lickl]	2.—
Op. 77. 3 zweistimmige Lieder [Lickl]	1.—
Op. 95. Overture zu Ruy Blas [Grill]	1.20
Moscheles, I.	
2 Studien aus Op. 70 [Henselt].	
No. 12. <i>Bm</i>	2.—
No. 15. <i>Asm</i>	1.50
Op. 87b. (et Mendelssohn-Bar- tholdy, F.) Variations brillantes sur la Marche bohémienne tirée du Mélodrame „Préciosa“	5.—
Op. 92. Hommage à Handel. Grand Duo	1.50
Op. 115. Les Contrastes [Horn]	5.50
Op. 130. Symphonisch-heroischer Marsch über deutsche Volkslieder	2.—
Op. 137b. Melodisch-kontrapunk- tische Studien. Eine Auswahl von 10 Praeludien aus Bachs wohltemperirtem Klavier	10.—
Op. 138c. Feuillet d'Album de Rossini	4.—
Onslow, G.	
Op. 70. Quintett. <i>Hm</i> [Mockwitz]	8.50
Ouverturen klassischer Meister [H. Behn].	
No. 1. Mozart, W. A. Ouver- ture zur Oper „Die Hoch- zeit des Figaro“	3.—
No. 2. Mozart, W. A. Ouver- ture zur Oper „Don Juan“	3.—
No. 3. Mozart, W. A. Ouver- ture zur Oper „Die Zauberflöte“	3.—
No. 4. Beethoven, L. v. Ouvert. z. Oper „Leonore“ No. 1	3.—
No. 5. Beethoven, L. v. Ouvert. z. Oper „Leonore“ No. 2	3.—
No. 6. Beethoven, L. v. Ouvert. z. Oper „Leonore“ No. 3	3.—
No. 7. Beethoven, L. v. Ouver- ture zu „Coriolan“	3.—

Ouverturen klassischer Meister [H. Behn].	Mark
No. 8. Beethoven, L. v. Ouver- ture zu „Egmont“	3.—
No. 9. Beethoven, L. v. Ouver- ture zur Oper „Fidelio“	3.—
No. 10. Weber, C. M. v. Ouver- ture zur Oper „Der Frei- schütz“	3.—
No. 11. Weber, C. M. v. Ouver- ture z. Oper „Euryanthe“	3.—
No. 12. Weber, C. M. v. Ouver- ture zur Oper „Oberon“	3.—
Raff, J.	
Op. 153. Im Walde. Symphonie No. 3. <i>F</i> [Jadassohn]	13.—
Reinecke C.	
Op. 216a. Duo nach dem Oktett für Blasinstrumente	9.—
Reinhold, H.	
Op. 7. Suite. <i>Es</i>	7.50
Rheinberger, J.	
Op. 149a. Duo nach der Trio-Suite *Aria mit 30 Veränderungen (die Goldbergschen Variationen) von J. S. Bach	11.—
Satter, G.	
Op. 67. Overture de Concert	4.25
Sehubert, Fr.	
Variationen. <i>B</i> (Impromptu Op. 142 No. 3.) [Müller-Reuter]	4.—
Schumacher, P.	
Op. 25. Leichte Variationen über ein Volkslied	2.—
Schumann, R.	
Op. 52. Overture, Scherzo und Finale [Hermann]	6.—
Op. 66. Bilder aus Osten. 6 Im- promptus [Hermann]. Heft I (No. 1—3)	2.—
Heft II (No. 4—6)	2.—
Schytte, L.	
Op. 115. 2 Konzertstücke. No. 1. Karneval	4.—
No. 2. Festmarsch	3.—
Vogel, B.	
Op. 37. Erinnerungsfeier. Phantasie	6.—

Zur Ausführung der mit * bezeichneten Werke sind 2 Exemplare erforderlich.

LEIPZIG, FR. KISTNER.

(K. K. österr. gold. Medaille.)

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- №1. Carneval.....Pr. M 4.____
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J

Carneval.

Pianoforte I.

Ludvig Schytte Op.115 N°1.

Allegro moderato. (♩ = 76-72)

The musical score is written for Piano I and is in 6/8 time. It consists of four systems of music. The first system starts with a forte (f) dynamic and features a melody in the right hand with triplets and a bass line with chords. The second system starts with a piano (p) dynamic and features a melody in the right hand with triplets and a bass line with chords. The third system starts with a forte (f) dynamic and features a melody in the right hand with triplets and a bass line with chords. The fourth system starts with a piano (p) dynamic and features a melody in the right hand with triplets and a bass line with chords. The score includes various musical notations such as treble and bass staves, clefs, key signatures (three flats), time signatures, dynamics, and articulation marks.

C. W. The Impersonator

First system of musical notation for Pianoforte I. The right hand plays a series of eighth-note chords, and the left hand plays a steady eighth-note accompaniment. The dynamic marking *mf* is present.

Second system of musical notation for Pianoforte I. The right hand continues with eighth-note chords, and the left hand continues with eighth-note accompaniment. The dynamic marking *un poco rall.* is present.

Third system of musical notation for Pianoforte I. The right hand plays a series of eighth-note chords, and the left hand plays a steady eighth-note accompaniment. The dynamic marking *f* is present. The tempo marking *A a tempo* is present.

Fourth system of musical notation for Pianoforte I. The right hand plays a series of eighth-note chords, and the left hand plays a steady eighth-note accompaniment. The dynamic marking *f* is present.

Fifth system of musical notation for Pianoforte I. The right hand plays a series of eighth-note chords, and the left hand plays a steady eighth-note accompaniment. The dynamic marking *f* is present.

Sixth system of musical notation for Pianoforte I. The right hand plays a series of eighth-note chords, and the left hand plays a steady eighth-note accompaniment. The dynamic marking *mf* is present. The tempo marking *Meno mosso (♩ = 63-60)* is present.

B₈

p tranquillo

mf

p

mf tranquillo

cresc.

f

mf cresc.

f

ff

dim. poco rall.

Tempo I.

f *giocoso*

rall.

1

Listesso tempo ma tranquillo.

First system of musical notation. The treble and bass staves are in G-flat major (three flats). The treble staff begins with a piano (*p*) dynamic, followed by a *pp* *delicato* section. The bass staff continues the melodic line with a similar dynamic shift.

Second system of musical notation. The treble staff features a *dolciss.* (dolcissimo) section with a triplet of eighth notes (1 4 3 2 1) and a *pp* *delicato* section. The bass staff provides harmonic support with chords and single notes.

Third system of musical notation. The treble staff includes a *un poco rall.* (un poco rallentando) section followed by a *a tempo* section. The bass staff continues the melodic and harmonic development.

Fourth system of musical notation. The treble staff features a *un poco rall.* section followed by a *a tempo* section. The bass staff continues the melodic and harmonic development.

Fifth system of musical notation. The treble staff includes a *un poco rall.* section followed by a *a tempo* section. The bass staff continues the melodic and harmonic development.

E
cresc.
f
 F
a tempo
rall.
pp delicato
dolciss.
un poco rall.
a tempo

Tempo I.

First system of musical notation. The treble staff begins with a melodic line marked *un poco rall.* and the bass staff provides harmonic support. The system concludes with a *p leggiero* marking and triplet figures in both staves.

Second system of musical notation, featuring continuous triplet patterns in both the treble and bass staves.

Third system of musical notation. The treble staff includes a measure with a natural G note and a forte *f* dynamic marking. The system ends with a first ending bracket marked with an 8.

Fourth system of musical notation, continuing the rhythmic patterns with eighth notes and triplets in both staves.

Fifth system of musical notation. The treble staff features a melodic line with a first ending bracket marked with an 8. The bass staff includes a *rall.* marking and a piano *p* dynamic marking.

Sixth system of musical notation. The treble staff has a first ending bracket marked with an 8. The system concludes with a *più rall.* marking and a final cadence in 2/4 time.

Allegro molto. (♩ = 188 - 144)

The musical score is written for a single piano (Pianoforte I) in 2/4 time, key of B-flat major. The tempo is marked 'Allegro molto' with a metronome indication of 188-144 beats per minute. The score consists of ten measures across five systems. The first system begins with a fortissimo (*ff*) dynamic and an eighth-note triplet. The second system features a crescendo (*cresc.*) and includes first (J) and second (K) endings. The third system contains several eighth-note triplets. The fourth system continues the melodic and harmonic development. The fifth system concludes with a final cadence, marked with a double bar line and repeat dots. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, dynamics, articulation marks, and complex rhythmic patterns like triplets and sixteenth-note runs.

The first system of musical notation for Pianoforte I. It consists of two staves. The upper staff features a series of eighth notes with slurs, followed by a triplet of eighth notes. The lower staff has a similar pattern of eighth notes with slurs and a triplet. The key signature is two flats (B-flat and E-flat).

The second system of musical notation for Pianoforte I. It consists of two staves. The upper staff has a triplet of eighth notes followed by a series of eighth notes. The lower staff has a series of eighth notes with slurs. The key signature is two flats. The word "stringendo" is written below the lower staff.

The third system of musical notation for Pianoforte I. It consists of two staves. The upper staff has a series of eighth notes with slurs. The lower staff has a series of eighth notes with slurs. The key signature is two flats. The word "fff" and "più string." are written below the lower staff.

The fourth system of musical notation for Pianoforte I. It consists of two staves. The upper staff has a series of eighth notes with slurs. The lower staff has a series of eighth notes with slurs. The key signature is two flats. The letter "M" is written above the upper staff.

The fifth system of musical notation for Pianoforte I. It consists of two staves. The upper staff has a series of eighth notes with slurs. The lower staff has a series of eighth notes with slurs. The key signature is two flats. The word "ffz" is written below the lower staff.

Vierhändige Claviermusik.

(Original-Compositionen.)

Asantschewsky, M. v. Op. 6. Passatempo 2 50 Op. 8. 6 Clavierstücke. Heft I (No. 1-3) 2 50 Heft II (No. 4-6) 3 —	Frank, E. Op. 15. 12 Ländler 3 —	Löw, Jos. Op. 323. 6 instructive Stücke für 2 gleich- weit ausgebildete Spieler (ohne Oc- taven und mit Fingersatz). No. 1. Ariette 75 No. 2. Walzer-Rondo 75 No. 3. Scherzo 75 No. 4. Barcarole 75 No. 5. Idylle 75 No. 6. Parade-Marsch 75	Richter, E. F. Op. 34. Variationen. D. 2 50
Behr, Fr. Op. 221. 6 Morceaux de Salon. No. 1. Réverie mélodieuse 1 — No. 2. Postillon d'Amour. Galop brillant 1 50 No. 3. Barcarolle 1 50 No. 4. Le Jeu des Papillons. Valse gracieuse 1 50 No. 5. Sous le Balcon. Nocturne 1 50 No. 6. Polka militaire 1 50 Op. 379. Slavische und ungarische Volksweisen. Heft I (No. 1-4) 2 — Heft II (No. 5-8) 1 50 Heft III (No. 9-12) 1 50 Heft IV (No. 13-16) 1 50 Heft V (No. 17-20) 2 — Heft VI (No. 21-24) 2 — Op. 397. La Diva. Polka gracieuse 1 50 Op. 401. Danses hongroises. Liv. I (No. 1-3) 2 — Liv. II (No. 4-6) 2 — Op. 489. Le petit Tambour-major. Polka burlesque 1 — Frühlingsboten. 6 leichte Salonstücke. No. 1. Morgenständchen 1 50 No. 2. Aus der Ferne 1 50 No. 3. Tanzliedchen 1 50 No. 4. Abschiedsgruss 1 50 No. 5. Sonntags im Dörfchen 1 50 No. 6. Märschen 1 50	Fuchs, R. Op. 4. 5 Stücke 3 — Op. 7. 6 Stücke. Heft I (No. 1-3) 2 — Heft II (No. 4-6) 2 50 Op. 10. Variationen. Dm 4 — Op. 25. Walzer. Heft I (No. 1-12) 2 50 Heft II (No. 1-12) 3 —	Mayer, Ch. Op. 229. Rondo-Scherzo 3 — Op. 231. Tarentelle 3 50 Op. 233. Allegro de Concert 4 — Op. 243. Divertissement élégant 3 — Op. 301. Fest-Polonaise 2 50	Riemann, H. Op. 35. Ringelreihen mit Benutzung alt- deutscher Tanzmelodien 2 50
Bennet, W. St. Op. 17. 3 Diversions 2 —	Goetz, H. Op. 17. Sonate. Gm 5 50	Mikuli, C. Op. 23. 12 Variantes harmoniques sur la Gamme d'Ut majeur 1 25	Ruthardt, A. Op. 27. Schritt für Schritt. 12 Stücke für die ersten Unterrichtsstunden im Umfange von 5 Tönen. Heft I (No. 1-6) 2 — Heft II (No. 7-12) 2 — Op. 30. Gedenkblätter. 6 Stücke. Heft I (No. 1-3) 2 50 Heft II (No. 4-6) 2 50
Bruch, M. Op. 2. Capriccio 1 75	Gouvy, Th. Op. 83. Ghiribizzi. 12 Morceaux. Cah. I (No. 1-6) 6 — Cah. II (No. 7-12) 6 —	Moscheles, I. Op. 76. La belle Union. Rondeau brillant Op. 86a. Marche facile avec Trio 75 Op. 87b. (et Mendelssohn-Bartholdy). Variations brillantes sur la Marche bohémienne tirée du Mélodrame „Pré- ciosa“ 3 50 Op. 88. Grand Duo tiré du Septuor Op. 92. Hommage à Händel 3 — Op. 102. Hommage à Weber. Grand Duo sur des Motifs d'Euryanthe et d'Obéron 4 — Op. 103. Sérénade 1 50 Op. 104. Romanesca 2 — Op. 107. Tägliche Studien über die har- monisirten Scaen zur Übung in den verschiedenen Rhythmen. Ein Cyklus von 59 vierhändigen Cha- rakterstücken in allen Dur- und Moll-Tonarten mit vollständigem Fingersatz für Pianoforte, zur Unter- haltung und Anwendung für Lehrer und Lernende. Heft I (No. 1-30) 6 — Heft II (No. 31-59) 6 — Op. 115. Les Contrastes 4 — Op. 121. Sonate. E 6 50 Op. 128. Humoristische Variationen, Scherzo und Festmarsch 4 50 Op. 130. Symphonisch-heroischer Marsch über Deutsche Volkslieder 2 — Op. 140. Familienleben. 12 progressive Charakterstücke. Heft I (No. 1-6) 5 50 Heft II (No. 7-12) 6 50 Einzelne je 75 Pf. bis Op. 142. 3 Charakterstücke Variationen über Händel's „Harmo- nious Blacksmith“ 3 50	Schumacher, P. Op. 29. Tänze und Märsche. No. 1. Ungarisch 1 50 No. 2. Reigen 1 50 No. 3. Zopftanz 1 50 No. 4. Hochzeitmarsch 1 50 No. 5. Walzer 1 50 No. 6. Scherzo 1 50
Brunner, C. T. Op. 303. Bunter Kranz der Jugend. 8 leichte, instructive Tonstücke im Umfang der Melodie von 5 Tönen. Heft I (No. 1-4) 1 25 Heft II (No. 5-8) 1 25 Op. 446. Kleine Melodien für Anfänger des Clavierspiels in leichtester Weise und fortschreitender Stufenfolge. Heft I-III je 1 50 Op. 482. Trifolium. 3 leichte Rondos über Motive von Haydn, Mozart und Beethoven 2 50	Hartog, E. de Suite de Chorales célèbres de Bach, Graun, Mendelssohn etc. 1 50	Strong, T. Op. 17. Klänge aus dem Harzgebirge.— Sounds from the Harz Mountains. 7 Charakterstücke. I. Theil. Früh. (No. 1-2) 2 50 II. Theil. In den Nachmittagsstunden (No. 3-4) 2 — III. Theil. Abends (No. 5-6) 1 50 IV. Theil. Um Mitternacht (No. 7) 2 50 Op. 21. 3 Bagatellen. No. 1. G 1 50 No. 2. Es 1 50 No. 3. Dm 1 50	Taubert, E. E. Op. 8. Kleine Suite in 5 Sätzen 3 50 Op. 9. 4 leichte Clavierstücke 3 —
Chwatal, F. X. Op. 258. Liederperlen. No. 1. Taubert: „Wenn Mädchen nicht schlafen will“ 1 — No. 2. Abt: „Lieb' Annelein“ 1 — No. 3. Schaffer: Der feine Wilhelm 1 50 No. 4. Schaffer: Der sanfte Hei- nrich 1 50 No. 5. Kücken: Der kleine Rekrut Schumann: Mailied 1 — No. 6. Zöllner: Der Speisezettel 1 —	Heller, St. Op. 152. 6 Valses 3 —	Taubert, W. Op. 159. Junger Lieschen auf dem Balle. 7 Tanzstücke 4 50	Urspruch, A. Op. 1. Sonate quasi Fantasia 8 —
Days, W. H. Op. 8. 12 Walzer. Heft I (No. 1-6) 4 — Heft II (No. 7-12) 4 —	Hering, C. Op. 79. Frühlings-Serenade 3 50	Vogel, B. Op. 29. 3 Charakterstücke 2 50	Vogt, J. Op. 57. Marche solennelle 2 — Op. 107. Galopp 1 50 Op. 132. 6 leichte Stücke (erster Spieler mit stillstehender Hand) 2 —
Debroy van Bruyck, C. Op. 10. 2 Märsche. No. 1. Geschwindmarsch 1 50 No. 2. Ungarischer Marsch 1 50	Hiller, F. Op. 123. Leichte Serenade 6 50 Einzelne: No. 1. Präludium und Scherzo 2 — No. 2. Variationen und Intermezzo 2 50 No. 3. Réverie und Finale 2 50	Volkman, R. Op. 11. Musikalisches Bilderbuch. 6 Stücke. Heft I (No. 1-3) 2 — Heft II (No. 4-6) 2 —	Wilm, N. v. Op. 63. Übungsstücke auf 5 Noten, rhythmisch und technisch in fort- schreitender Folge. Heft I (No. 1-8) 3 — Heft II (No. 9-16) 3 — Op. 118. Musikalische Dichter-Silhouetten. 6 Stücke. Heft I (No. 1-3) 4 — Heft II (No. 4-6) 4 — Op. 126. Walzer-Suite. F 4 —
Draeseke, F. Op. 37. 18 Kanons zu 6, 7 und 8 Stimmen 5 — Op. 42. Kanonische Räthsel 2 —	Hofmann, R. Op. 22. Blumenlese aus der Oper: „Der Widerspänstigen Zähmung“ 2 — Op. 23. Nachklänge aus der Oper: „Der Widerspänstigen Zähmung“ 2 —	Wohlfahrt, H. Op. 62. Alpenklänge. Leichte Tonstücke. Heft I, II, III je 1 — Op. 64. 3 leichte Sonatinen. No. 1. F, No. 2. G, No. 3. C je 1 — Op. 65. Canzonen 1 50 Op. 67. Sonatinen. No. 1. G, No. 2. F je 1 —	Zopff, H. Op. 44. 6 Märsche. No. 1. Bismarck-Marsch 75 No. 2. Einzug in Jerusalem, aus der Oper „Maccabäus“ 1 — No. 3. Krönungsmarsch, aus der Oper „Mohammed“ 1 75 No. 4. Trauermarsch a. d. „Alexandria“ 75 No. 5. Richard Wagner-Marsch 1 — No. 6. Mittelalterlicher Festzug 2 —
Erlanger, G. Op. 42. Skizzen. 8 Stücke. Heft I (No. 1-4) 5 — Heft II (No. 5-8) 4 50	Huber, H. Op. 24. 5 Humoresken nach Dichtungen von Jos. V. Scheffel. No. 1. Ausfahrt 2 50 No. 2. Das wilde Heer 1 50 No. 3. Römischer Carneval 3 — No. 4. Graziella 1 — No. 5. Heimkehr 1 50 Op. 28. Lieder-Cyklus nach Gedichten aus Heine's Buch der Lieder. Heft I (No. 1-4) 3 — Heft II (No. 5-7) 3 — Op. 41. Aus Goethe's west-östlichem Divan 4 50 Op. 56. 12 Kinderlieder nach Hoffmann von Fallersleben. Heft I (No. 1-6) 3 — Heft II (No. 7-12) 3 —	Neruda, Fr. Op. 32. 2 Hefte Tonbilder. Heft I (No. 1-6) 2 50 Heft II (No. 7-11) 2 50	
Evers, C. Op. 51. Sonate No. 1. C 5 — Op. 102. Sonate No. 2. B 5 —	Kirehner, Fr. Op. 28. Balladen. Heft I 2 — Op. 36. Balladen. Heft II 1 50 Op. 50. Balladen. Heft III 2 — Op. 69. 2 Jägerlieder 1 50	Noskowski, S. Op. 17. Eine Gebirgs-Phantasie über 2 Volksmelodien aus Zokopane im Tatra- Gebirge 3 50	
Förster, A. Op. 31. Waldes-Visionen. Tonbild in Scherzoform 2 50 Op. 32. Kleine Vortragsstücke für Schüler, 8 leichte Stücke. Heft I (No. 1-4) 2 — Heft II (No. 5-8) 2 — Op. 45. 10 Walzer. Heft I (No. 1-5) 1 50 Heft II (No. 6-10) 1 50	Kleinmichel, R. Op. 21. Charakterbilder. Heft I (No. 1-3) 3 50 Heft II (No. 4-6) 3 50 Heft III (No. 7-9) 5 —	Reinecke, C. Op. 99. Märchen-Vorspiele 4 50 Op. 122b. 10 leichte Stückchen 4 — Op. 174b. 10 leichte Stückchen (Neue Folge) 4 —	
	Lachner, I. Op. 79. 3 charakteristische Märsche 3 —	Reinhold, H. Op. 17. Abendbilder. 5 Stücke in leich- terem Styl 3 — Op. 46. Walzer 2 50	
	Longo, A. Op. 10. Sérénade 4 — Séparément: No. 1. Promenade 1 50 No. 2. Toujours gai 1 50 No. 3. Passé 1 — No. 4. Joyeux retour 1 50	Rentsch, E. Op. 10. Deutsche Tänze im Ländlerstyl 1 50	
	Löschhorn, A. Op. 88. 12 Pièces faciles. Liv. I (No. 1-4) 2 — Liv. II (No. 5-8) 2 50 Liv. III (No. 9-12) 2 50	Riccus, A. F. Op. 21. 2 grandes Marches 2 25 Op. 41. Allegro appassionato 3 50	

LEIPZIG, FR. KISTNER.

Festmarsch.

3

Pianoforte I.

Ludvig Schytte Op. 115 N^o 2.

Tempo di marcia ♩ = 52.

The musical score for "Festmarsch" by Ludvig Schytte is written for Piano I. It begins with a tempo marking of "Tempo di marcia" and a metronome indication of ♩ = 52. The key signature is two flats (B-flat major). The score is divided into six systems, each with a piano staff and a grand staff. The first system starts with a mezzo-forte (mf) dynamic. The second system features triplets in both hands. The third system includes a "rall." (rallentando) marking and a "dolce piano" instruction. The fourth system begins with a forte (f) dynamic. The fifth system contains a "cresc." (crescendo) marking. The sixth system concludes with a "cresc." marking and a mezzo-forte (mf) dynamic. The score is characterized by its rhythmic complexity, including many triplets and syncopated rhythms.

A *animato*

mf *p* *p dolce* *mf* *cresc.* *p*

B

C

D *cre - - scen - do*

E *f* *cresc.* 8

8

mf

Il canto marcato

f

p

ff

dim.

p

8

H

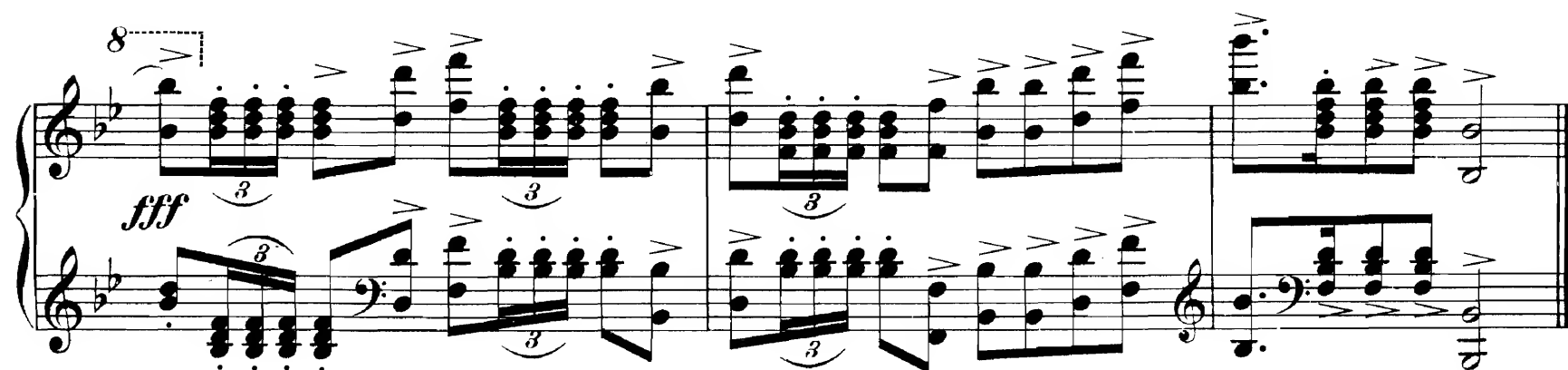
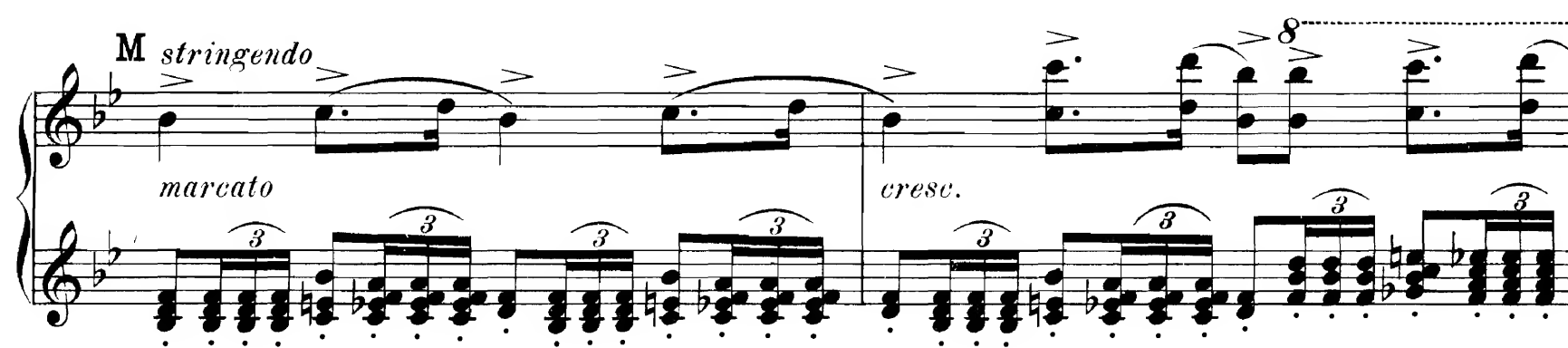
First system of musical notation for Pianoforte I. The system consists of two staves. The right staff features a melodic line with eighth and sixteenth notes, including trills and grace notes. The left staff provides a harmonic accompaniment with chords and moving lines. A *cresc.* (crescendo) marking is placed above the right staff.

Second system of musical notation for Pianoforte I. The right staff continues the melodic development with trills and grace notes. The left staff has a more active accompaniment. A *mp* (mezzo-piano) dynamic marking is present. A section marked with a 'J' time signature change begins at the end of the system.

Third system of musical notation for Pianoforte I. The right staff shows a melodic line with trills and grace notes. The left staff has a more active accompaniment. A *cresc.* (crescendo) marking is present. The system concludes with the *agitato* (agitated) tempo marking.

Fourth system of musical notation for Pianoforte I. The right staff features a melodic line with trills and grace notes. The left staff has a more active accompaniment. A *f* (forte) dynamic marking is present. A section marked with a 'K' time signature change begins at the end of the system. The system concludes with the *un poco rit.* (un poco ritardando) tempo marking.

Fifth system of musical notation for Pianoforte I. The right staff features a melodic line with trills and grace notes. The left staff has a more active accompaniment. A *ff* (fortissimo) dynamic marking is present. The system concludes with the *a tempo* marking.



Compositionen und Bearbeitungen

für

zwei Pianoforte zu vier Händen.

	Mark		Mark		Mark
*Asantschewsky, M.		Kalkbrenner, Fr.		Ouverturen classischer Meister	
Op. 12. Fest-Polonaise	3.—	Op. 125. Grand Concerto. <i>C</i> . . .	6.50	[H. Behn].	
*Bach, J. S.		Op. 128. Grand Duo	3.75	No. 6. Beethoven, L. v. Ouver-	
Aria mit 30 Veränderungen. (Die		Marche	1.—	ture zur Oper „Leonore“	
Goldberg'schen Variationen)		Löw, J.		No. 3	3.—
[Rheinberger]	11.—	Op. 344. Ungarische Rhapsodie .	2.—	No. 7. Beethoven, L. v. Ouver-	
Beethoven, L. v.		Mendelssohn-Bartholdy, F.		ture zu „Coriolan“ . . .	3.—
*6 Quartette [Emil Moos].		Op. 63. 6 zweistimmige Lieder		No. 8. Beethoven, L. v. Ouver-	
Op. 95. <i>Fm</i>	6.—	[Lickl]	2.—	ture zu „Egmont“ . . .	3.—
Op. 127. <i>Es</i>	8.—	Op. 77. 3 zweistimmige Lieder		No. 9. Beethoven, L. v. Ouver-	
Op. 130. <i>B</i>	8.—	[Lickl]	1.—	ture zur Oper „Fidelio“	3.—
Op. 131. <i>Cism</i>	8.—	Op. 95. Ouverture zu Ruy Blas		No. 10. Weber, C. M. v. Ouver-	
Op. 132. <i>Am</i>	8.—	[Grill]	1.20	ture zur Oper „Der Frei-	
Op. 135. <i>F</i>	5.—	Moscheles, I.		schütz“	3.—
Symphonien [Horn].		2 Studien aus Op. 70 [Henselt].		No. 11. Weber, C. M. v. Ouver-	
No. 1. Op. 21. <i>C</i>	5.50	No. 12. <i>Bm</i>	2.—	ture z. Oper „Euryanthe“	3.—
No. 2. Op. 36. <i>D</i>	8.—	No. 15. <i>Asm</i>	1.50	No. 12. Weber, C. M. v. Ouver-	
No. 3. Op. 55. <i>Es</i> (Eroica) . . .	11.—	Op. 87 b. (et Mendelssohn-Bar-		ture zur Oper „Oberon“	3.—
No. 4. Op. 60. <i>B</i>	8.25	tholdy, F.) Variations brillantes		Raff, J.	
No. 5. Op. 67. <i>Cm</i>	7.75	sur la Marche bohémienne tirée		Op. 153. Im Walde. Symphonie	
No. 6. Op. 68. <i>F</i> (Pastorale) . .	10.—	du Mélodrame „Préciosa“ . . .	5.—	No. 3. <i>F</i> [Jadassohn] . . .	13.—
No. 7. Op. 92. <i>A</i>	10.50	Op. 92. Hommage à Handel.		Reinecke C.	
No. 8. Op. 93. <i>F</i>	7.50	Grand Duo	3.75	Op. 216a. Duo nach dem Octett	
No. 9. Op. 125. <i>Dm</i>	15.—	Op. 115. Les Contrastes [Horn]	5.50	für Blasinstrumente	9.—
Chopin, Fr.		Op. 130. Symphonisch-heroischer		Reinhold, H.	
Op. 46. Concert-Allegro [Mikuli]	2.—	Marsch über deutsche Volkslieder	2.—	Op. 7. Suite. <i>Es</i>	7.50
Op. 73. Rondo. <i>C</i>	1.50	Op. 137 b. Melodisch-contrapunk-		Rheinberger, J.	
Gade, Niels W.		tische Studien. Eine Auswahl		Op. 149a. Duo nach der Trio-Suite	7.50
Op. 5. Symphonie No. 1. <i>Cm</i>		von 10 Praeludien aus Bach's		*Aria mit 30 Veränderungen (die	
[Horn]	10.—	wohltemperirtem Clavier . . .	10.—	Goldberg'schen Variationen) von	
Op. 7. Im Hochland. Schottische		Op. 138c. Feuillet d'Album de		J. S. Bach	11.—
Ouverture [Horn]	4.—	Rossini	4.—	Satter, G.	
Op. 20. Symphonie No. 4. <i>B</i>		Onslow, G.		Op. 67. Ouverture de Concert .	4.25
[Horn]	7.50	Op. 70. Quintett. <i>Hm</i> [Mockwitz]	8.50	Schubert, Fr.	
Goetz, H.		Ouverturen classischer Meister		Variationen. <i>B</i> (Impromptu Op.	
Op. 9. Symphonie. <i>F</i> [Jadassohn]	10.—	[H. Behn].		142 No. 3.) [Müller-Reuter]	4.—
Op. 15. Frühlings-Ouverture		No. 1. Mozart, W. A. Ouver-		Schumacher, P.	
[Horn]	4.—	ture zur Oper „Die Hoch-		Op. 25. Leichte Variationen über	
Gouvy, Th.		zeit des Figaro“	3.—	ein Volkslied	2.—
Op. 78. Divertissement	4.—	No. 2. Mozart, W. A. Ouver-		Schumann, R.	
Haynes, B.		ture zur Oper „Don Juan“	3.—	Op. 52. Ouverture, Scherzo und	
Op. 6. Praeludium und Fuge . .	3.—	No. 3. Mozart, W. A. Ouver-		Finale [Hermann]	6.—
Horn, Ed.		ture zur Oper „Die		Op. 66. Bilder aus Osten. 6 Im-	
Op. 5. Duo. <i>F</i>	5.50	Zauberflöte“	3.—	promptus [Hermann].	
Jadassohn, S.		No. 4. Beethoven, L. v. Ouvert.		Heft I (No. 1—3)	2.—
*Op. 82. Chaconne	3.50	z. Oper „Leonore“ No. 1	3.—	Heft II (No. 4—6)	2.—
		No. 5. Beethoven, L. v. Ouvert.		Vogel, B.	
		z. Oper „Leonore“ No. 2	3.—	Op. 37. Erinnerungsfeier. Phantasie	6.—

— Zur Ausführung der mit * bezeichneten Werke sind 2 Exemplare erforderlich. —

LEIPZIG, FR. KISTNER.

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